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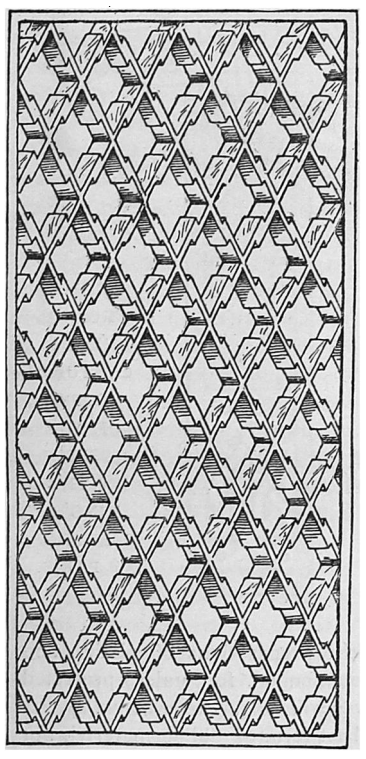
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effect here is novel and exceedingly pretty, and such a frieze, it will be seen, is readily adjusted, and as readily taken down, and folded away for other occasions.

The studios of Mr. Blum and Mr. Lungren offer another suggestion which might be adopted where the occupants of the box have any skill in painting. This is a frieze of white cotton cloth, or satin sheeting, decorated in Japanese fashion. The effect is of grays, but these are mingled with color in such a way as to modify the tone without the color really appearing. The design seems to depend on whatever Japanese fancy the mind chooses to accept at the moment, but all is perfectly balanced. There is no evidence of detail, but the work is done in a broad, easy manner. It seems somewhat presumptuous to put before the amateur a work done, however indifferently, by two such artists. But amateurs who care for such work will find in it a capital opportunity for study and for experiment. Moreover, the tedium which will stalk in the midst of leisure might be forestalled by putting up the frieze and making its decoration part of the summer's occupation.



JAPANESE LATTICE-SCREEN.

The field may be gray-green Japanese paper in this case, or a stuff. Cheap Japanese draperies, sewed in required lengths and neatly stretched and fastened up, serve this purpose exceedingly well. Or, turning from Japanese fabrics, if any one does not hesitate at the extra expense, the light sprigged cretonne patterns are equally suitable. Looking at the decoration, as in the case of the frieze, as part of the summer's amusement and employment, the brown paper covering the studding offers the best of opportunities for different designs put on boldly in flat colors. These, if done in panels and fastened to narrow strips of moulding, can be afterward taken down and reserved for other purposes. For a dado nothing is more suitable than matting, which among other advantages will not be injured by the furniture; it should be nailed lengthwise around the room. Coarse canvas also makes an excellent dado, and this should also be mentioned for the field as a background for painting. Matting, it should be observed, is valuable in many ways—for floors, as screens, as window-hangings in place of shutters, and as outer portières. This is, in fact, its habitual use in the tropics, where it shuts out the blinding light and yet freely admits the air. The decorations for matting may consist of tall hollyhocks, sunflowers, grapes and their leaves, cacti, and branches of fruit, which should be executed with boldness and precision.

The subject of other decoration is almost too wide to enter upon here. If fans are used—and these can scarcely be left out—a series of graded bamboo paper fans (not folding ones) may be arranged in a cluster, the largest just above the dado, ascending in a curve something like a palm, and decreasing toward the ceiling until almost lost in a fan of the smallest size. Door panels are a fruitful field for decoration. The simplest method is by gluing on Japanese papers cut to fit the panel. For this purpose choose the small oblong papers, costing possibly three cents apiece, getting enough of each for a single panel. If one feels like undertaking more work the panels can be sketched in by hand. If the room is a Japanese room (and it is always desirable that some particular character be given to each room), sprays of cherry blossoms and hawthorn, so common in Japanese decoration, are excellent subjects for copying.

In conclusion, a few suggestions may be made for the exterior. One is, to give the wall under shelter of the veranda a flat coat of paint and use it as a background for some sort of picture or decoration. The charming studio of Daniel French, the sculptor, at Concord, Mass., has a veranda overlooking an old orchard. The wall has been given a coat of plaster, which is stained a dark gray-green, and here some friendly hand has painted a corner of field flowers and grasses from which a flight of birds has started. If the house confronts a blazing strip of sand, the flowers which cannot grow elsewhere may be transferred to low boxes of loam and bound the porches with their beauty and fragrance. Finally, to add to the picturesqueness of the "box" in the landscape, and to the comfort of its occupants, gayly striped "persiennes" for sheltering windows and porches should not be forgotten.

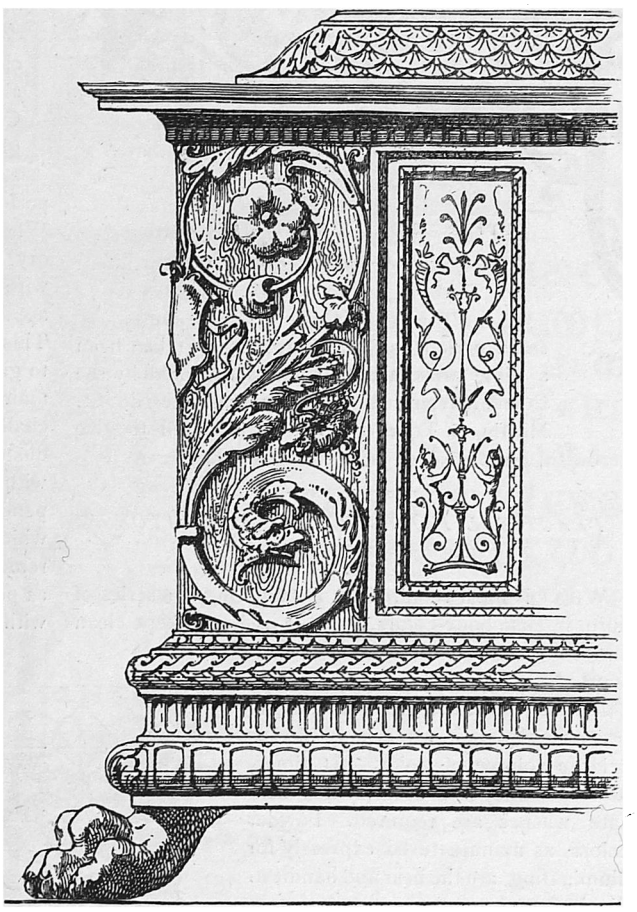
MARY GAY HUMPHREYS.

SOME SUGGESTIVE ILLUSTRATIONS.

THE illustrations on this and the page opposite, we believe, may all be found of more or less practical value to the decorator. The head of Medusa, in the original "tazza," is wondrously carved out of hard stone; but the design may be used for many materials. It affords an excellent lesson to the student in composition, and offers great decorative possibilities.

For summer use it would be difficult to find a better kind of short window blind than the Japanese screens illustrated herewith. Three or four of them, of different patterns, arranged together, produce an excellent effect. They are not pierced wood, but true joiners' work, beautifully finished. C. H. George has imported them in great variety. Bronzed or painted they may be used for ceilings with good effect.

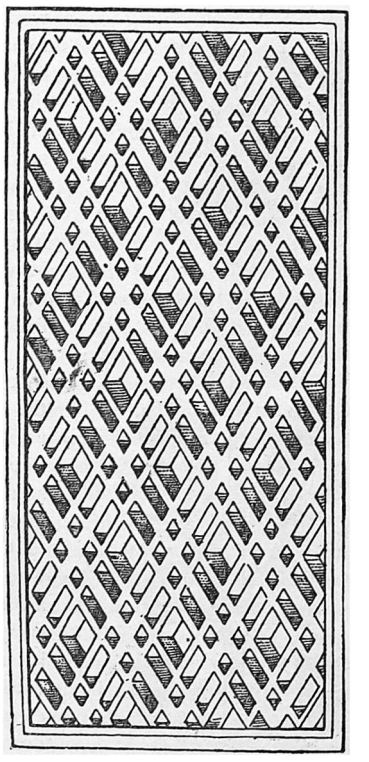
The cabinet maker will find valuable suggestions in the sixteenth century carved chest, a portion of which is shown on this page, and the wood-carver will also find it interesting. To the general reader it would be difficult to present a more beautiful example of industrial art of the early Italian Renaissance.



PART OF A CARVED WOODEN CHEST.

ABOUT 1500. IN THE BARGELLO, FLORENCE.

The two designs for dining-room chairs are put forth by the same Berlin firm, but it will be seen that they are by no means of equal merit. That on the right is good in every respect—sound in construction and sensible in decoration. The other, while not wholly bad, presents many faults. Its most objectionable features are in the lower portion. The forelegs and rails are cumbersome and inelegant. We had fondly hoped that senseless "ornament" resembling nothing so much perhaps as inverted cups of assorted sizes had been given up for good by the furniture-maker; but here we have it again, and exploited too in a publication (Schwende's "Decorative Furniture") especially designed for the use of the manufacturing trade. The bent legs of the back certainly do not add to the artistic beauty of the chair. We could also call attention to the misuse of the brass-headed nails studding the framework of the back. Below the seat such nails fasten the gimp and have a proper place; but here it is too evident that they fasten nothing. In the other chair they are introduced in the back less objectionably, for they might serve to hold the cushion in place.



JAPANESE LATTICE-SCREEN.

*THE ART OF ILLUMINATION.**

I.

THERE can be little doubt that the art of illuminating manuscripts in gold, silver, and colors, and the processes employed on them, were of Eastern origin; indeed, the figures of the apostles, which generally precede the books of the gospels written by them, are Byzantine in character as late as the eleventh century, and are frequently accompanied by Greek inscriptions. The art was introduced into Rome in the second century; but it is to the centuries between the fifth and sixteenth that the true art of illumination belongs. It is an acknowledged fact that civilization and Christianity reigned long in Ireland before either was fully introduced into England; it is natural, therefore, that we should first look to Ireland for the art of illuminating, nor do we look in vain.

The most beautiful and wonderful of the Irish or Hibernian illuminations is the "Book of Kells," preserved in the Library of Trinity College, Dublin. This valuable manuscript was executed during the sixth century. Few persons can gaze upon its wondrous richness and intricate detail without astonishment.

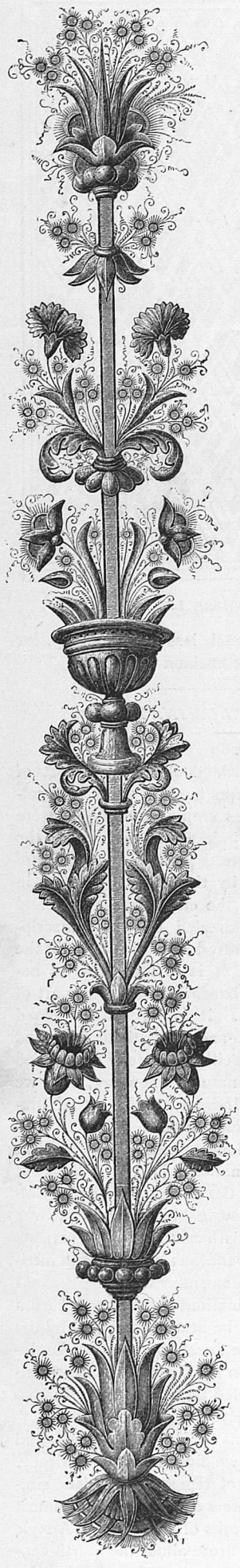
The English illuminations which sprang from the Irish school may be best represented by the "Durham Book," the finest specimen of Anglo-Hibernian illumination in existence. This splendid MS. was illuminated on the Island of Lindisfarne, about the year 700.

In the illuminations of both the Irish and Anglo-Irish schools we find labored intricacy, with a decided want of repose and artistic simplicity. Natural flowers and foliage are almost entirely omitted in works of Celtic art. A style of illumination which arose about the fourth century was in full vigor during the eighth. Its principal peculiarity consists in the vellum on which the illuminations were executed; it being stained (or in latter times painted) with different shades of violet, purple, or rose; the illuminations and texts

* The series of illustrated articles of which this is the first (which will be continued in the magazine during the summer) is an abridgement, with alterations, of Henry Shaw's "Handbook of the Art of Illumination," a work not readily accessible to the general reader.

were usually entirely executed in gold and silver, though colors were sometimes introduced.

Manuscripts in letters of gold on white vellum are chiefly confined to the eighth, ninth, and tenth centuries. Of these, the Bible and Hours of Charlemagne's grandson, Charles the Bald, preserved in the Musée des Souverains at Paris, and the gospels of the Harleian collection, are probably the finest examples extant.



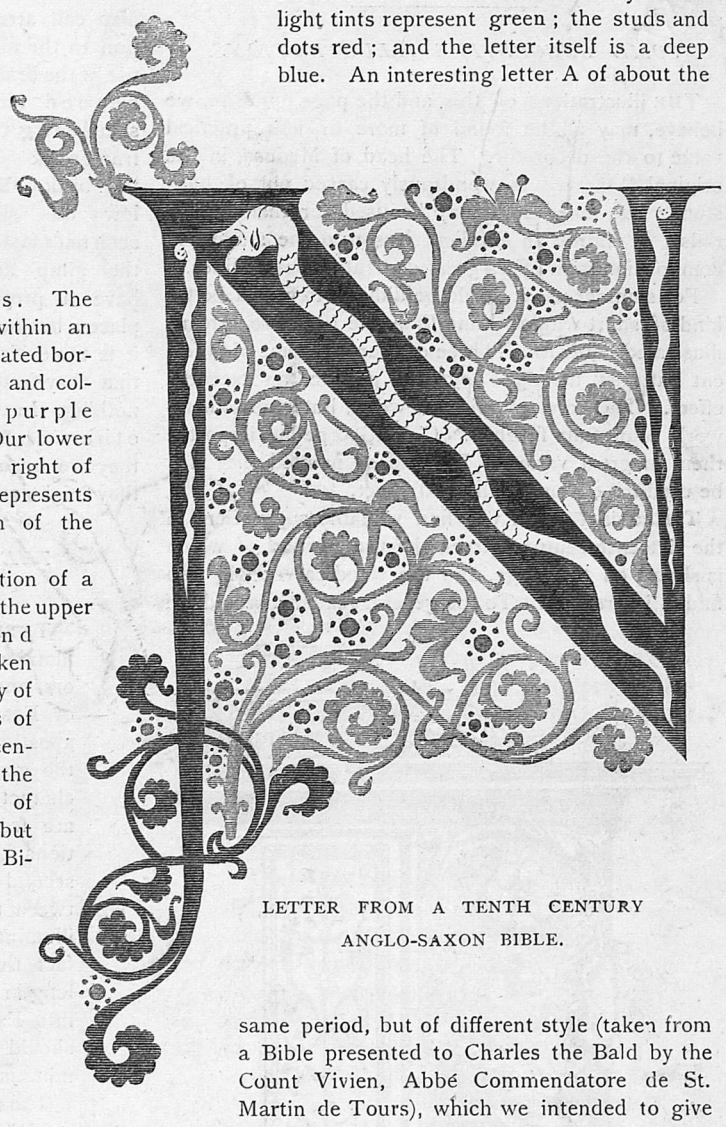
FLORAL ORNAMENT.

FROM AN ILLUMINATED MANUSCRIPT.

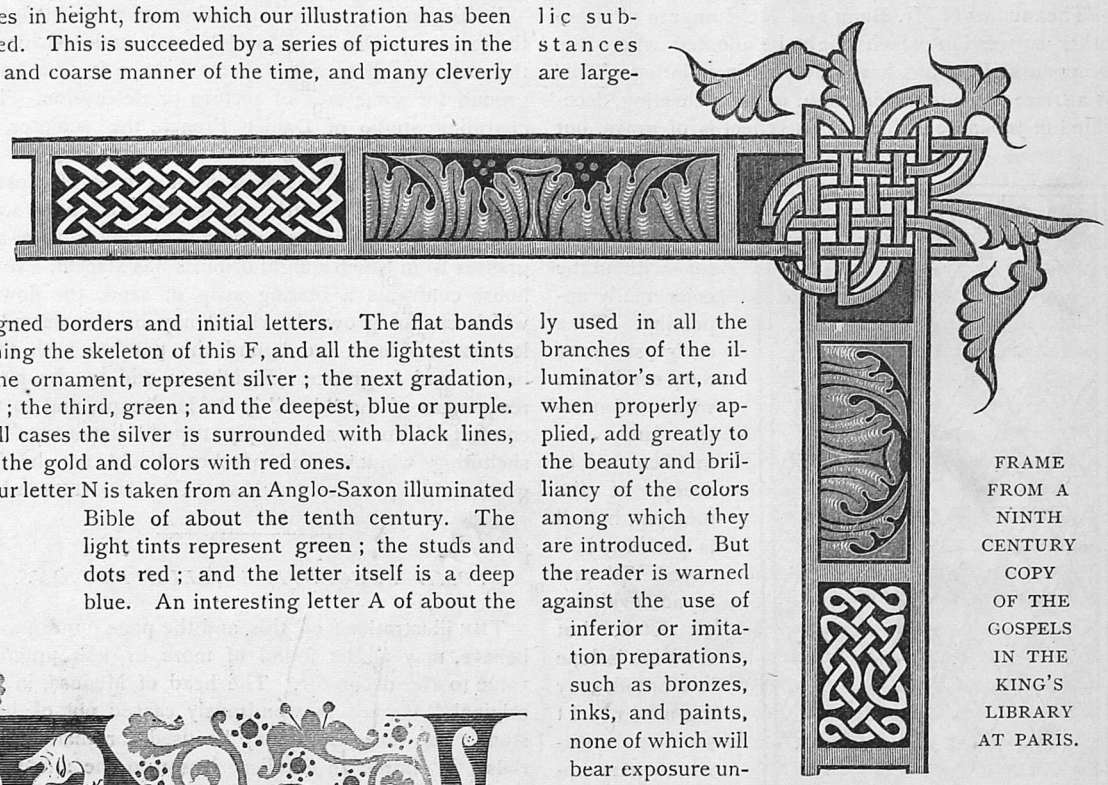
In England the art of writing in gold seems to have been imperfectly understood in early times and the instances of it are very uncommon. Indeed, the only remarkable one that occurs is the charter of King Edgar to the new Minster of Winchester, in the year 966. Prefixed is a representation of Edgar between the Virgin and St. Peter, presenting his charter to Christ, who sits above, supported by angels. The whole is within an elegant foliated border of gold and colors on a purple ground. Our lower cut on the right of this page represents one-fourth of the border.

The portion of a frame near the upper right hand corner is taken from a copy of the gospels of the ninth century from the Cathedral of Le Mans, but now in the Bibliothèque du Roi at Paris. The bands are of gold with red outlines. The interlacings in the centres are white on black, and the leaves alternately a bright green and light purple. The illustration on the opposite page is a copy of a leaf from a magnificent Bible in the British Museum of the time of Charles the Bald, or the latter part of the ninth century. This book is of the largest folio size, measuring twenty-two inches in height, by fifteen inches in width, and consists of 409 leaves of very fine vellum, in a beautiful and distinct minuscule letter in double columns. At the commencement is the title to "Jerome's Epistle to Paulinus," written in capital letters in gold, nearly an inch in height, on bands of purple, which are enclosed in a border surrounding the entire page, composed of gold interlaced ornament, in the style usual in the eighth and ninth centuries, within an edge of green on gold, with eight smaller interlaced ornaments in silver in the corners and intermediate spaces. The epistle follows, with a large F, "Frater Ambrosius," twelve inches in height, from which our illustration has been copied. This is succeeded by a series of pictures in the rude and coarse manner of the time, and many cleverly designed borders and initial letters. The flat bands forming the skeleton of this F, and all the lightest tints of the ornament, represent silver; the next gradation, gold; the third, green; and the deepest, blue or purple. In all cases the silver is surrounded with black lines, and the gold and colors with red ones.

Our letter N is taken from an Anglo-Saxon illuminated Bible of about the tenth century. The light tints represent green; the studs and dots red; and the letter itself is a deep blue. An interesting letter A of about the same period, but of different style (taken from a Bible presented to Charles the Bald by the Count Vivien, Abbé Commendatore de St. Martin de Tours), which we intended to give herewith, must go over until our next issue.



LETTER FROM A TENTH CENTURY ANGLO-SAXON BIBLE.



FRAME FROM A NINTH CENTURY COPY OF THE GOSPELS IN THE KING'S LIBRARY AT PARIS.

PRACTICAL HINTS FOR ILLUMINATORS.

I.

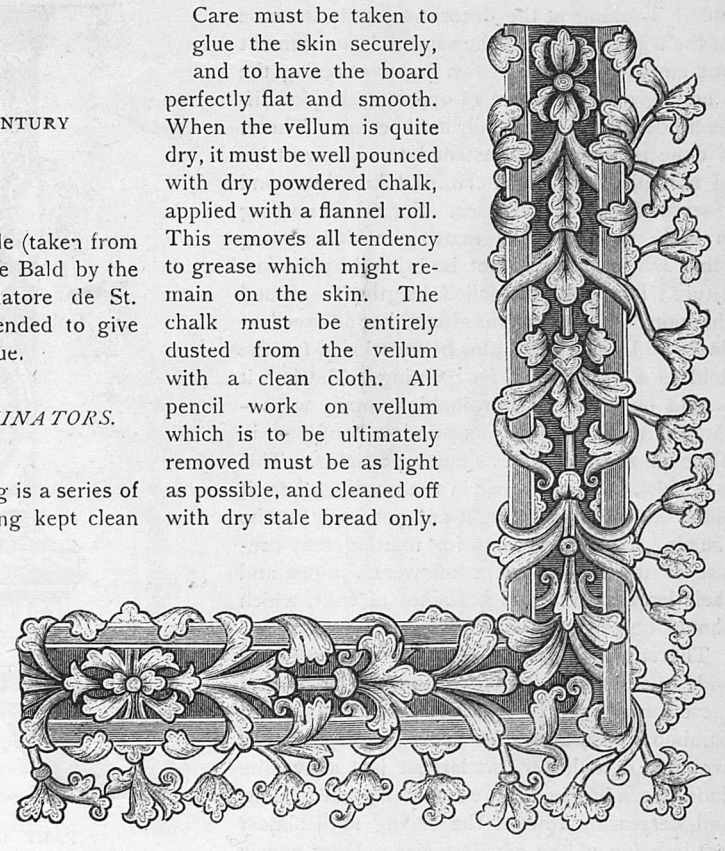
WHAT is most required for illuminating is a series of pure, intense body-colors, capable of being kept clean and uncontaminated, while in constant use. Cake colors are least suitable of all, from the great difficulty in procuring by their use a body-tint, or a large volume of color. At times, however, they are useful when delicate washes are required. Powder colors, as manufactured expressly for illuminating, are the best and handiest. A number of small China saucers are requisite to mix them in. Being prepared with a strong glutinous substance, they only require the addition of pure water (slightly warm, after having been boiled) and they are then ready to use.

Indian ink can only be had in cakes (as imported), and if good, it should be perfectly smooth and free from any grit whatever, have a slight aromatic odor when mixed, and dry with an intense gloss. The student is warned against the use of pure scarlet, and the chrome yellows (brilliant as they are), for they are liable to fade and become unpleasantly discolored.

Metallic substances are largely used in all the branches of the illuminator's art, and when properly applied, add greatly to the beauty and brilliancy of the colors among which they are introduced. But the reader is warned against the use of inferior or imitation preparations, such as bronzes, inks, and paints, none of which will bear exposure untarnished. In preference to silver the preparations of platina and aluminum are recommended, for, unless protected with a varnish, silver will quickly turn black.

Gold leaf is the best form of gilding material, but is somewhat difficult to work. Shell gold is gold powder prepared and placed in small mussel-shells.

Of all the materials adapted to receive illumination, vellum stands pre-eminent. It can be procured, prepared for the use of the illuminator, of any size up to whole skins. It is, from the beauty of its texture and the high finish of its surface, the best material for the purpose of illuminating. The finest and whitest skin must be selected; and before it is worked upon it should be stretched upon a drawing-board. This may be done by slightly damping the reverse surface of the vellum with a clean wet sponge, and afterward gluing the edges all round to the board. Care must be taken to glue the skin securely, and to have the board perfectly flat and smooth. When the vellum is quite dry, it must be well pounced with dry powdered chalk, applied with a flannel roll. This removes all tendency to grease which might remain on the skin. The chalk must be entirely dusted from the vellum with a clean cloth. All pencil work on vellum which is to be ultimately removed must be as light as possible, and cleaned off with dry stale bread only.



PORDER FROM A TENTH CENTURY ENGLISH MANUSCRIPT.

The next best material for the illuminator's use is "London board." "Bristol board" is very much inferior to it, although considerably less in price. Whatman's hot-pressed drawing papers are also excellent. The paper selected should be thick and firm, having a smooth, fine-grained surface, free from nap or hairs,